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Department of Classical Art.

Large additions were made to the Greek collections of the Museum in the year 1902,—partly from the Pierce Fund, partly from a fund contributed by friends of the Museum,—and the objects have been added to the other Greek antiquities in the Museum. For the assistance of visitors, special note is made here of some of the examples of most general interest.

MARBLES—In Room of Greek Sculpture.

Head of Youth, in the style of Skopas, a Greek original work of the fourth century, B. C. The head is small and beautiful, and in pose and expression shows the pathetic feeling characteristic of Skopas. It may be compared with the Niobid figures, to which it must be closely allied. Pierce Fund.

Head of Aphrodite, derived from a Greek original, executed probably in Roman times. Anonymous gift.

Bust of a Child. Life-sized portrait of a little Roman child of early Imperial date. This realistic head may be contrasted with the work of the Italian Renaissance, especially a head by Desiderio in the Dreyfus Collection, of which there is a cast in the Museum. (Room of Renaissance Casts, beside the Doors of Ghiberti.) Pierce Fund.

Ram's Head. Greek original work of the fourth century, B. C. Pierce Fund.

Marble Torso of a Man, in the style of Polykleitos, fifth century, B. C. Copy in marble, executed probably in Roman times. Compare casts from similar works in the Third Room of Greek Casts.

Portrait Bust of a Man. Cast in terra cotta from a mould taken, it seems, from life. Judging from the style of the hair and eyes, the head is of the early Imperial epoch. The face is that of a vigorous man in later life with typical Roman features. It will be noticed that there is the scar of an old wound on the forehead.

VASES—In Greek Vase Room.

Many fine vases of the great period of vase painting have been added to the Museum series, and the whole collection has been rearranged in the old Hall of the Maidens. The visitor should notice especially the specimens displayed in the cases extending down the centre of the hall and those contained in the case in front of the Porch of the Maidens. Of these every example is of great importance for the study of Greek life and the art of Greek drawing during the early years of the fifth century, B. C.

TERRA-COTTAS—In Terra-cotta Room.

Many examples of terra-cottas—representing the fabric of Greek towns of Asia Minor, Greece, and Southern Italy—have been arranged geographically in the Terra-cotta Room. The subjects represented are for the most part women, Erotes (Cupids), and caricatures. One case has been devoted to forgeries of ancient terra-cottas, where labels explain to what degree each figurine is counterfeit.

BRONZES AND GOLD ORNAMENTS—In Greek Bronze Room.

Strigil, in the case of Greek mirrors. This implement was used by athletes for cleaning their bodies by scraping them after exercise in the gymnasium. This example came from Cumae, a Greek city near Naples, in Italy.

Silver statuette from Asia Minor, representing Aphrodite (Venus). Silver statuettes of classical date are rare. Pierce Fund.

Silver inkstand (*atramentale*) of late Imperial date. Pierce Fund.

Fragment of bronze helmet from Olympia, with inscription dedicating it to the Olympian Zeus. Fifth century, B. C.

Key of the Temple of Artemis at Luso, in Arkadia (Peloponnesos), bearing the name of the temple on the shaft. Early fifth century, B. C.

Three gold plates with geometrical patterns, for the decoration of garments. Of late Mycenaean date; perhaps of the ninth or tenth century, B. C. These are shown in the case of gold ornaments.

Recent Accessions.

At the end of the Bulletin will be found a table stating the position in the galleries of the objects of most general interest that have been acquired recently by purchase, gift, or loan. Attention is also directed to the following notes:—

By the will of the late George W. Wales the Museum has lately been enriched by many beautiful specimens of pottery, porcelain, and glass of various countries and dates. The bequest was made to supplement the many generous gifts of this nature made to the Museum during the testator's lifetime. The collection cannot yet be shown, owing to the large number of pieces it contains and the crowded state of the Ceramic Room in its present condition. During the spring or summer this room will be rearranged, when advantage will be taken of the opportunity to show a selection of objects from this collection.

Besides the objects mentioned in the table, a cast of the equestrian statue of Bartolommeo Colleoni at Venice has been given to the Museum by Francis Bartlett. Want of space precludes its exhibition in the present building.

Special importance is attached to the fragment of an ivory comb lent by Theodore M. Davis and shown in the prehistoric case in the Egyptian Department. It is one of the finest examples of prehistoric Egyptian art known. It was found at Nagada, in Upper Egypt.

The two tapestries shown at the head of the Main Staircase, lent by Frank Gair Macomber, are Flemish work dating about 1480–1490. The one on the right is a portion of a larger composition, and represents a conference of the wise men of antiquity, each distinguished with his name; while the one on the left represents the granting of knighthood by a sovereign to a youthful warrior.

The Rembrandt painting, "Danaë and the Shower of Gold," No. 70, in the First Gallery, lent by the estate of Mrs. Francis Brooks, has been in the Museum for many years, but was veiled in part by a coat of modern varnish that was scaling off the surface. The signature of the artist and the date of the work, 1652, were only disclosed recently, when this varnish was removed.

The painting of Anna Maria de Schodt by Van Dyck, now hanging in the First Gallery, has been acquired by the Museum with the assistance of private contributors. The wife of some burgher of the Low Countries is here represented in a notably realistic manner. The lady is shown in her best attire, self-conscious and self-satisfied, but her simple birth is betrayed by her hands and by the lack of refinement in her features. The painting was shown in the great Van Dyck exhibition at Antwerp in 1899, and in the following year in London at the Burlington House winter exhibition. It is thought to have been painted about 1620.

No. 213, a signed portrait by Goya, the Spanish painter, 1746–1828, shown in the Third Gallery, was formerly in the Pacully collection. It is thought possible that it represents Xavier Goya, the son of the painter. The writing materials on the table beside him suggest that he followed the profession of letters.